

BULLETIN



THE ART INSTITUTE OF CHICAGO



JANUARY 1947

VOLUME XLI NUMBER I
IN TWO PARTS: PART ONE

Portrait of a Lady by Paolo Veronese, from the Chester Dale Collection (Gift)

PORTRAIT OF A LADY BY VERONESE

Paolo Caliari, because of the great pride he took in Verona, his place of birth, assumed the name Veronese. In Venice he became the chief exponent of the sumptuous style for which Titian and Tintoretto had made the city famous; indeed no native-born Venetian took greater joy in portraying the luxurious life of the Adriatic port than Veronese.

His father and grandfather were stone masons, but scarcely of a sufficiently high calibre to be designated as sculptors. Paolo may have inherited from these craftsmen some artistic bent, but he had little interest in sculpture, for his taste, even at an early age, was directed towards painting. Who his teachers were is not quite clear but his uncle, Antonio Badile, presumably encouraged him. Domenico Riccio and Moretto no doubt had a hand in his training. He gained sufficient reputation from work at Mantua and with Zelotti at Castelfranco to be invited to Venice in 1553 to help decorate a new suite of rooms in the Doge's Palace. Here we see already in the scene, *Juno Pouring Gifts on Venezia*, his fondness for portraying ponderous types of womanhood, a feature which was to characterize his style.

Titian was at this point already an elderly man but his creative vigor continued for another twenty years. Tintoretto was only ten years Veronese's senior but was, nevertheless, destined to outlive him. Inevitably these two great figures imposed something of the monumental grandeur of their concept on the newcomer from Verona but the intensity of their fervor did not touch him. Veronese cared far more for elaborate decorative spectacles than for penetrating character analysis or religious emotionalism. In spite of this, the major portion of his work was done for Venetian churches. On three different occasions he was commissioned by San Sebastiano, a church in which he took special pride and where, fittingly enough, he was ultimately buried.

So fond were the sixteenth century Venetians of lavish display that they sought eagerly the services of a great decorative painter like Veronese, regardless of whether or not he stressed the religious significance of his devotional paintings. About 1560 he began the first of a series of sumptuous banqueting scenes which did not follow the accounts as given in the Scriptures but nonetheless passed

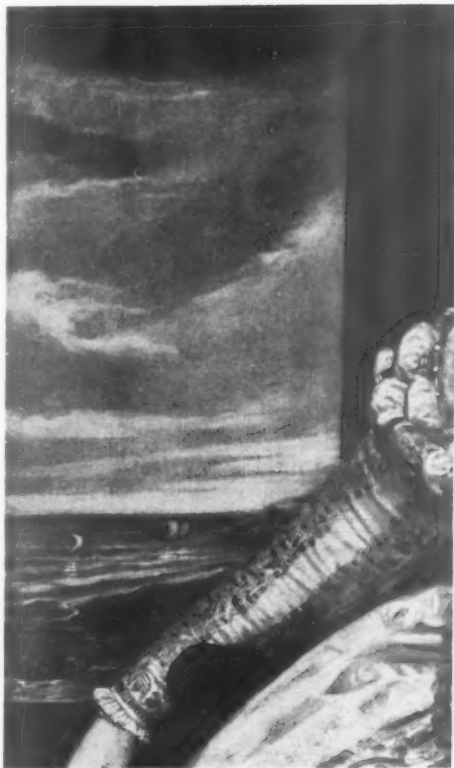
as religious compositions under such titles as the Feast in the House of Simon, Marriage at Caana, or Feast in the House of Levi. These princely settings gave Veronese an opportunity to show the richly brocaded costumes and precious jewels of the Venetian nobles with all the accompanying suites of attendants and servants.

He was not above sly humor, for in the Marriage at Caana two dogs chained together are conspicuously placed in the foreground symbolizing the binding tie of matrimony. It is interesting to note that Hogarth in his satire, *Marriage à la Mode*, placed a close copy of these dogs in the first painting of the series, the *Marriage Contract*.

In 1572 Gregory XIII, the new Pope, began to support the Inquisition with a vengeance and was especially severe in northern Italy where German protestantism was beginning to penetrate. As might be expected, Veronese was called before the Inquisitors for questioning on doctrine. His *Feast in the House of Levi* was cited as offensive since it introduced elements such as German soldiers not mentioned in the Biblical text. Veronese admitted so frankly that he was interested primarily in depicting a decorative spectacle and disclaimed any attempt to interpret the Scriptures that he was allowed to go free with nothing more serious than admonishments to correct offensive passages in the painting.

He was so vitally interested in group composition that he did not often paint individual portraits. When he did occasionally undertake a single figure such as the *Portrait of a Lady*, recently presented to the Art Institute by Chester Dale, it was as if she had been momentarily removed from a gala banquet scene in order that the rich details of a noble Venetian lady's dress might be especially admired.

She sits in an X-shaped Italian chair of familiar type and is dressed in crisp white satin embroidered in gold and around her waist is a heavy gold chain which hangs down the front of the brown underskirt to the floor. There are



Detail. View of Venetian lagoon from the window

large pearls both around her neck and attached to the sheer linen partlet. The firm tapering bodice indicates the severe corseting to which women of the period subjected themselves.

A characteristic inheritance from the fifteenth century, but unusual just at this period, was the custom of opening a window in the corner of a picture to admit light, and to allow for an added sense of space. Here is a view out to the Venetian lagoon with gondolas in the foreground and sailing ships beyond. Artists took almost as much pleasure in painting such secondary aspects as in the main figure, indeed the window view constitutes almost a complete composition in itself as may be seen from the enlarged detail.

A chair almost identical to the one in the painting was in the Bardini collection in Florence and dates from the second half of the fifteenth century. At the termination of the arm is a rosette and at the back are three rosettes. The only notable difference in the design is that the double scroll motif appears in one case underneath the foot and in the other example is on top.

These chairs were a characteristic Italian type both of the fifteenth and sixteenth centuries. Veronese may well have placed his lady in a chair which was an "antique" at the time, for he painted her about 1575. Interesting as both the chair and the seascape were to the artist, it was the lady's costume which was of prime importance. He missed no detail of decoration or jewelry and did the fringed handkerchief and newly fashionable horned-toed kid shoes with the same care as the shoulder puffs or frizzed hair arrangement. The shimmering heavy white satin contrasts effectively with the intricate embroidery to give a rich admixture of silver and gold.

Veronese was so devoted to Venice that he



Dantesque chair similar to that in Veronese painting

declined the invitation of Philip II of Spain to decorate some of the rooms in the Escorial. The pageantry of Venetian life was ever fascinating to the painter and was ultimately the cause of his death, for he caught a chill while walking in a religious procession and died shortly after on his sixtieth birthday, April 19, 1588.

Veronese's two sons, Gabriele and Carletto, were both painters and he had numerous other pupils but none of them developed into artists of any great merit. His greatest influence was to be on painters of a later period, for Rubens in the seventeenth century and Watteau in the eighteenth century owed something, both in color and in technique, to Paolo Veronese.

FREDERICK A. SWEET

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DO YOU KNOW

... that the Art Institute owns what is often considered the greatest Spanish painting in this country—El Greco's *The Assumption of the Virgin*?

... that the Art Institute has more than 50,000 volumes in its two libraries (Ryerson Library of Art and Burnham Library of Architecture)?

... that the Art Institute moved into its present building in 1893 and has not been closed for a single day since then?

... that the Department of Prints and Drawings has a collection of 50,000 original works?

... that the Art Institute has some 10,000 linear feet of wall space and 420,000 square feet of floor space?

... that the museum offers free services to the public in two study rooms—the Print Study Room and the Textile Study Room?

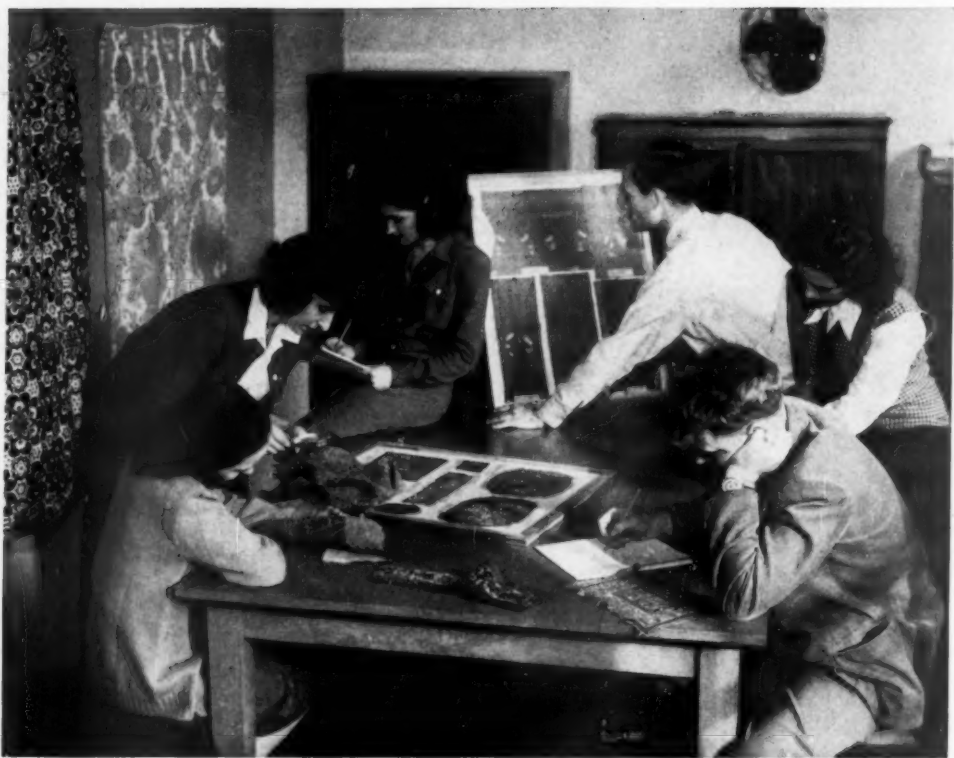
... that the Art Institute has some sixty-odd galleries devoted to different kinds of art?

... that the Art Institute is frequently mistaken for a railroad station by innocent out-of-towners who rush in and ask the guard from what track the train for St. Louis leaves?



The Assumption of the Virgin by El Greco

THE TEXTILE STUDY ROOM



Among the many people who use the Textile Study Room at the Art Institute of Chicago are students, professionals and laymen. Here students are shown examining rare textile fragments drawn from a collection of large and small pieces representing a complete textile survey from ancient Egyptian times to the present day. Note the specially designed lightweight frames which permit visitors to examine textiles without the barrier of glass. The room, established in 1940, also includes a collection of related photographs, books, periodicals and superb kodachrome slides. Manufacturers and historians as well as students from a variety of schools and colleges use the Textile Study Room. All facilities of the room are also available to the general public.

Below. This Egyptian Coptic textile, called Winged Boy, has just been acquired by the Textile Study Room. Dated about the fifth century A.D., the fragment was part of a large cloth. Its use is debatable but specialists are certain that it was not intended for costume. Black and green predominate on a natural-colored linen background to form a handsome design.



Right. This Italian textile is considered perhaps the rarest piece in the entire Art Institute collection. Of polychrome velvet, red and green on white, it comes from the fifteenth century and was probably at one time part of a church vestment.

Back cover. From Lyons, France, comes this rich silk brocade, tightly woven and handsomely designed by Philippe de la Salle during the second half of the eighteenth century. Conceived as a wall panel, it was used very much as we today use wallpaper. De la Salle never designed textiles for costumes, specializing only in fabrics for interior decoration.



BULLETIN OF THE ART INSTITUTE OF CHICAGO

Vol. XLI 1

Part Two

Exhibitions

Marc Chagall: Paintings, Prints and Drawings

A comprehensive survey of the colorful and highly imaginative work of the noted Russian-born artist.

Galleries G52-G58: Closes January 12

Exhibition of Antique Oriental Rugs

Rare Persian, Turkish, Indian and Asia Minor carpets.

Galleries 50, G52-G58: February 6-March 16

Monotypes and Drawings by John Kashdan

First exhibition in the United States of monotypes and drawings by this artist of Russian-English birth, now living in Cambridge, England.

Gallery 13: January 10-March 9

Emil Zettler Memorial Exhibition in the Room of Chicago Art

Emil Zettler, Chicago sculptor of distinction, taught at the School of the Art Institute from 1927 to 1943. He died in November, 1946.

Gallery 52: January 9-February 16

Prints by Édouard Vuillard

A selection of some of the finest color lithographs by one of the great French Post-Impressionists who died in 1940. Loan Exhibition.

Gallery 16: Closes February 2

Tapestry—The Weavers' Pictorial Technique

A demonstration of the development and use of the tapestry technique in various times and in various countries from Egypt to Peru in examples drawn from the Institute's collections.

Galleries A1-A5: Closes May 31

Japanese Prints

Some of the very important prints acquired during the past few years for the Clarence Buckingham Collection.

Gallery H5: Closes February 3

Mediterranean Textiles

Turkish and Greek Island embroideries lent by Burton Y. Berry.

Gallery H9: Closes January 17

Constable and Turner: The Road to Impressionism

An explanatory exhibition showing how Constable and Turner influenced the development of nineteenth century French Impressionism.

Gallery of Art Interpretation, Gallery 1: Closes May 1

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven exact replicas in miniature of actual American rooms.

Galleries A10, A12: Closes in June

MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Mondays		Titles of Courses		December 30		January 6	
11:00 A.M.	The Beginnings of Modern Art...	Helen Parker	Club Room	CHRISTMAS VACATION		Art Begins: Paleolithic Art	
11:55 A.M.	Demonstrating Techniques.....	Mr. Buehr	Club Room			Expression in Line	
2:00 P.M.	Clinic of Good Taste.....	Dr. Watson	and occasional guest speakers			The Perfect Living RoomDr. Watson	
2:00 P.M.	Members' Studio, I.....	Mr. Buehr,	Studio 4			Members' Studio, II	
5:45 P.M.	Adult Sketch Class.....	Mr. Buehr	assisted by Mrs. Myers			Adult Sketch Class	
8:00 P.M.	Clinic of Good Taste.....	Dr. Watson	and occasional guest speakers			The Perfect Living RoomDr. Watson	
Tuesdays				December 31		January 7	
11:30 A.M.	History and Enjoyment of Art.....	Dr. Watson and Staff		CHRISTMAS VACATION		Winter Painters Past and Present.....Dr. Watson	
2:00 P.M.	Members' Studio, II.....	Mr. Buehr,	Studio 4			Members' Studio, I	
6:30 P.M.	Evening Lectures in the Galleries.....	Helen Parker				Marc Chagall Gallery G5	
Fridays				January 3		January 10	
10:00 A.M.	Adult Sketch Class.....	Mr. Osborne	and Mrs. Myers	Adult Sketch Class		Adult Sketch Class	
12:15 P.M.	Current Exhibition Promenades.....	Dr. Watson and Staff		Swedish Art in Our Collections....Dr. Watson Gallery H18		Farewell to the Chagall Exhibition...Frederick A Sweet Gallery G5	
2:00 P.M.	} Art through Travel.....	Dr. Watson and guests		Sweden Shows the Way		Sweden Shows the Way	
6:30 P.M.				Repetition of 2:00 Lecture (See Notes above)		Repetition of 2:00 Lecture (See Notes above)	
8:00 P.M.							
Saturdays				January 4		January 11	
10:30 A.M.	Six-Week Special Sketch Class for Children...	Mr. Osborne and Mrs. Myers		Children's Sketch Class		Children's Sketch Class	
Sundays				January 5		January 12	
3:00 P.M.	Art through Travel.....	Dr. Watson and guests		Sweden Shows the Way		Sweden Shows the Way	

Evening Lectures in the Galleries are on alternate Tuesdays. During the fall season Dr. Watson will present his *Art*

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

	January 13	January 20	January 27	February 3
nic An	Art in South America before the Spaniards, I Shape and Pattern	Art in South America before the Spaniards, II Primitive Symbols	Indian Arts in Central America Volumes	Architecture in Ancient Egypt The Element of Space
Room Watson	Color Schemes for Bedrooms and Dining RoomsDr. Watson Members' Studio, II Adult Sketch Class	The Romance of SilverJean Sterling Nelson Members' Studio, II Adult Sketch Class	Pictures for the HomeMr. Osborne Members' Studio, II Adult Sketch Class	Current Furniture, Courtesy of John A. Colby & Co.Dr. Watson Members' Studio, II Adult Sketch Class
Room Watson	Color Schemes for Bedrooms and Dining RoomsDr. Watson	The Romance of SilverJean Sterling Nelson	Pictures for the HomeMr. Osborne	Current Furniture, Courtesy of John A. Colby & Co.Dr. Watson
	January 14	January 21	January 28	February 4
st and Watson	Master Painters of Still LifeDr. Watson Members' Studio, I <i>No Lecture</i>	Dream Pictures by ChildrenMr. Osborne Members' Studio, I Arts of the Incas <i>Club Room</i>	Paintings by my Contemporaries.Mr. Buehr Members' Studio, I <i>No Lecture</i>	A Brief Course in Sculpture: 5000 Years in 50 MinutesDr. Watson Members' Studio, I Spanish Colonial Architecture in South America <i>Club Room</i>
ry G3	January 17	January 24	January 31	February 7
	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
Chagal nick A ry G3 ay	Prints by Edouard Vuillard ...Dr. Watson, <i>Gallery 16</i> Norway <i>Repetition of 2:00 Lecture (See Notes above)</i>	Some of My Favorite Pictures.....Mr. Buehr Norway <i>Repetition of 2:00 Lecture (See Notes above)</i>	The Impressionists ...Dr. Watson, <i>Gallery 32</i> The Last Time I Saw Paris <i>Repetition of 2:00 Lecture (See Notes above)</i>	The Oriental Rug ExhibitionGuest Lecturer <i>Gallery G52</i> What I Saw in South America.....Helen Parker Oriental Rugs Are Works of Art.Dr. Maurice S. Dimand
Lecture	January 18	January 25	February 1	February 8
ss	Children's Sketch Class	Children's Sketch Class	Children's Sketch Class	Children's Sketch Class
	January 19	January 26	February 2	February 9
Way	Norway	Norway	The Last Time I Saw Paris	What I Saw in South America.....Helen Parker

NOTES

Special Lecture

Dr. Maurice S. Dimand, Curator of Near Eastern Art at the Metropolitan Museum of Art, New York City, will give a talk, *Oriental Rugs Are Works of Art*, in Fullerton Hall, Friday evening, February 7, at 8:15 P.M. This lecture, in connection with the opening of the great rug exhibition in the temporary galleries, is open to Members and guests.

Children's Sketch Class

A six-week sketch class for children of Members and for selected scholarship students from the Chicago Public Schools begins at 10:30 Saturday morning, January 4, 1947, and runs through February 8, in Fullerton Hall. Materials may be purchased at the door for ten cents. Members can obtain tickets for their children at the entrance to Fullerton Hall on Saturday morning, January 4. The class is conducted by Addis Osborne and Margaret Myers.

Members' Studio

The Members' Studio Class, conducted by George Buehr on Tuesdays at 2:00 P.M., is open to those Members interested in painting who attend the Adult Sketch Classes. The class is limited to fifty students. Applications should state briefly qualifications and experience. There is a special fee of six dollars for fourteen weeks.

Hours of Opening

The Art Institute is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday and legal holidays. Free days are Wednesday, Saturday, Sunday and legal holidays. A fee of twenty-five cents plus five cents Federal tax is charged for admission on all other days. Members and children under twelve years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays and holidays.

For information, call Central 7080.

GOODMAN THEATRE

Members' Series

From the realism of the Abbey Theatre's *Far Off Hills* we move to the sunny south of France to frolic with a group of young Englishmen whose chief pursuit should be the study of French. Englishmen studying French, as a subject for a play, would surely bore an audience. It would also bore the Englishmen, since they are a young and tolerably romantic lot. In consequence Mr. Terence Merryn Rattigan introduced two rather attractive damsels who appear to dispel the dullness of a scholastic atmosphere most efficiently. The subject is therefore one of love, both in French and in English. Any potential member of the audience who is somewhat rusty in the use of the former language need not be disturbed, for this play is *French without Tears* or any other unpleasant effort.

French without Tears will play on the following dates: January 9-11; 14-19; 21-25; with one matinee on Thursday, January 23.

Children's Theatre

During the month of January the Bad Fairy will continue losing her battle with the Good Fairy over the survival of Sleeping Beauty. Beauty will go into a hundred-years sleep on the various Saturdays and Sundays enumerated below, but she will awaken again after the intermission between the second and third acts. Charlotte B. Chorpenning's dramatization of *Sleeping Beauty* will be performed on Saturdays through January 25 at 2:30, with special performances on Saturday morning, January 4, at 10:30, and on Sundays, January 12, 19, 26, at 3:00.

On February 1 the third play of the season will open. *Red Riding Hood* is the offering, and the parents of children who come to the Goodman Theatre will not need any introduction to the story. Neither will most of the children. Only one word in confidence—the wolf is much more funny than bad. The play will be performed on Saturdays through March 22 at 2:30, with special performances on Saturday morning, March 1, at 10:30, and Sundays, March 2, 9, 16, 23, at 3:00.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

Individuals, groups and organizations may arrange for guide service and special lectures. Please consult the Department of Education Office in Gallery 2 on the First Floor for information regarding fees and appointments.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance. For private and suburban schools there is a nominal charge.

EVENING LECTURES IN THE GALLERIES on South America and the current exhibitions are offered on alternate Tuesdays at 6:30 P.M. by Miss Helen Parker. The course is open to anyone and may be entered at any time. A series ticket, good for any twelve lectures, costs \$5.00, plus \$1.00 Federal tax; a single lecture costs

50 cents, plus 10 cents tax. Admission to these lectures is free to Members. Guests of Members must pay admission fee.

HALF-HOURS IN THE GALLERIES, a series of talks for busy people, will be offered free to the public every Wednesday noon at 12:30 P.M. by Miss Helen Parker. A detailed list of subjects may be obtained at the Information Desk.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Miss Helen Parker and occasional guest lecturers every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public.

TUESDAYS at 6:30 P.M.

January	7	Marc Chagall.....	<i>Helen Parker</i>	Gallery G52
January	21	Arts of the Incas.....	<i>Helen Parker</i>	Club Room
February	4	Spanish Colonial Architecture in South America.....	<i>Helen Parker</i>	Club Room

THURSDAYS at 6:30 P.M.

January	9	12,000 Miles over South America.....	<i>Helen Parker</i>	Fullerton Hall
January	16	Need Artists Be Logical?.....	<i>Helen Parker</i>	Fullerton Hall
January	23	South American Flight.....	<i>Florence Dibell Bartlett</i>	Fullerton Hall
January	30	"Old Settlers" in South America.....	<i>Helen Parker</i>	Fullerton Hall
February	6	European Monuments and the War.....	<i>Helen Parker</i>	Fullerton Hall



Portrait of O Kita by Torii Kiyomasa. This late eighteenth century Japanese print is one of a group recently acquired by the Art Institute and now on exhibition for the first time in Gallery H5. An already superb collection is strengthened by the addition of this fine group of prints.